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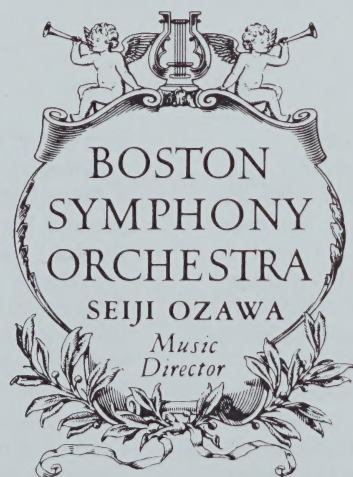
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The Handel & Haydn Society
Christopher Hogwood, Artistic Director

ONE HUNDRED SEVENTY-NINTH SEASON, 1993–1994

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The Handel & Haydn Society
Christopher Hogwood, Artistic Director
1993-1994 Season

Friday, December 3 at 7:30 p.m. Friday, December 10 at 7:30 p.m.
Saturday, December 4 at 7:30 p.m. Saturday, December 11 at 2:00 p.m.
Sunday, December 5 at 3:00 p.m. Sunday, December 12 at 3:00 p.m.
Symphony Hall, Boston

Wednesday, December 8 at 7:30 p.m.
Veterans Memorial Auditorium, Providence, RI

John Harbison, Conductor

George Frideric Handel

MESSIAH

(1743 London version)

PART THE FIRST

54"

Intermission

15"

PART THE SECOND

52"

Pause

PART THE THIRD

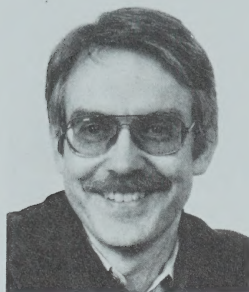
31"

Christine Whittlesey, Soprano I
Sharon Baker, Soprano II
Mary Westbrook-Geha, Contralto
Frank Kelley, Tenor I
Martin Kelly, Tenor II
James Maddalena, Bass

The audience is politely requested to remain seated until the conclusion of the "Hallelujah" chorus.

These concerts are dedicated to chorus member Richard Morrison, who
has contributed so much to H&H's musical life and educational efforts.

JOHN HARBISON, CONDUCTOR



American composer John Harbison has composed music of virtually all genres; his principal works include string quartets, symphonies, and operas. Mr. Harbison has won many distinguished awards, including a Pulitzer Prize in 1987, for

"The Flight Into Egypt," and a MacArthur Fellowship in 1989. Mr. Harbison's music has been performed by leading ensembles all over the world, and has been recorded on several labels. He has been Composer in Residence at the Tanglewood Festival and director of their Festival of Contemporary Music. As a conductor, Mr. Harbison has directed many distinguished orchestras and chamber ensembles. He has been Principal Guest Conductor of Emmanuel Music in Boston, was Music Director of the Cantata Singers from 1969 to 1973, and was Creative Chair with the St. Paul Chamber Orchestra from 1990 to 1992. Currently, Mr. Harbison teaches at the Massachusetts Institute of Technology, where he is the first permanent holder of the Class of 1949 Professorship. Commissions he has in progress include works for Yo-Yo Ma, the Boston and Chicago Symphonies, the Los Angeles Chamber Orchestra, and the Lydian Quartet.

CHRISTINE WHITTLESEY, SOPRANO



Christine Whittlesey began her musical studies playing piano at age five, and won many competitions at an early age. She started her vocal education at fifteen, studying at the Boston Conservatory of Music; in 1971, she tied for first place in the New England

Regional Metropolitan Opera Auditions. Ms. Whittlesey began her professional career in Boston, Santa Fe, and Washington D.C. at Wolf Trap, and in 1981 moved to Germany to sing opera. Since 1985 she has had a concert career at all the major music festivals and concert halls in Europe. She has toured in Europe and Japan, and in the Soviet Union and South America with the Ensemble Modern of Frankfurt. Since 1991, she has been full professor at the National Conservatory in Graz, Austria, where she now makes her home. Christine Whittlesey is featured soloist on several CD recordings, and on countless radio recordings.

SHARON BAKER, SOPRANO



Sharon Baker is widely acclaimed as a singer of Baroque and contemporary music. She has performed as guest soloist with H&H in Bach's *B Minor Mass* at Lincoln Center, and in H&H's performances of the original, 1742 *Messiah* last season. She

has also been soloist in music of Mozart with Boston Baroque and in Handel oratorios with the Dallas Bach Society. She sang Mahler's *Third Symphony* with the Boston Philharmonic, and performed in the premiere of Philip Glass's opera *The Fall of the House of Usher*. She has also worked on the new Robert Aldridge opera, *Elmer Gantry*. Ms. Baker has appeared at the Tanglewood and Aspin Music Festivals, and has recorded music of Haydn and Handel on the Arabesque label, as well as Mozart's sacred music on the Harmonia Mundi USA label.

MARY WESTBROOK-GEHA, MEZZO-SOPRANO



Mezzo-soprano Mary Westbrook-Geha has a distinguished career singing repertoire from the twelfth to the twentieth centuries, and has performed throughout the United States and Europe. She won highest praise inter-

nationally for her portrayal of Cornelia in the now legendary Peter Sellars production of Handel's *Giulio Cesare*, and has performed many other operatic roles. Ms. Westbrook-Geha is perhaps best known for her performances of Baroque music. She has been soloist with Boston's Emmanuel Music in their cycle of Bach cantatas, and she frequently appears with the New England Bach Festival. She has performed and taught with the Bach Aria Group at its summer institute in New York state. In addition to her especially extensive Handelian repertoire, her repertoire also includes the Passions of Bach, masses of Schubert, Mozart, Haydn, Beethoven, and songs of Mahler, Brahms, Faure and Ravel. She has appeared with the Boston and San Francisco Symphonies, the Orchestra of St. Luke's, Choral Arts Society of Washington, DC, and summer festivals at Tanglewood, Caramoor, Marlboro, and the PepsiCo Summerfest.

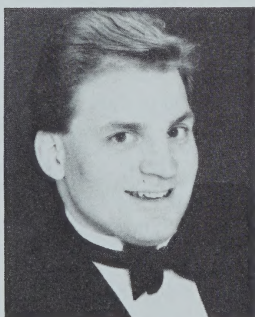
FRANK KELLEY, TENOR



American tenor Frank Kelley is known for his talent and versatility, and performs a wide range of music throughout North America and Europe. A distinguished opera singer, Mr. Kelley spent four seasons with the San Francisco Opera

Company, and has sung with the Cincinnati Opera and at Glimmerglass. In 1991, Mr. Kelley appeared on the PBS broadcast of *Così fan tutte* and *Le nozze di Figaro*, directed by Peter Sellars, which was recorded live in Vienna; he also toured through Europe in those productions. He has recently appeared in *Carmina Burana* with the New Mexico Symphony, the Chattanooga Symphony, and the New York Choral Society at Carnegie Hall, and as Damon in Handel's *Acis and Galatea* with Opera Antigua. He last performed with H&H and Christopher Hogwood in April in the Mendelssohn version of Bach's *St. Matthew Passion*. Other regional engagements have included singing with Boston Baroque, the Boston Camerata, and the New England Bach Festival. Mr. Kelley has performed with many early music ensembles, and has recorded for Decca, Erato, Arabesque, and Harmonia Mundi.

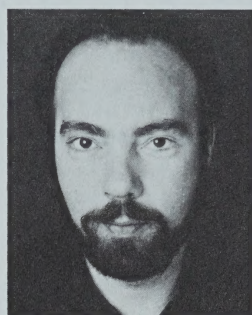
MARTIN KELLY, TENOR



Martin Kelly studied voice at the University of Missouri at Kansas City Conservatory of Music, the Eastman School of Music, and Boston University. He has participated in opera programs at the Aspen Music Festival and the Britten-Pears School for

Advanced Musical Studies in England. Mr. Kelly was finalist in the 1992 and 1993 Metropolitan Opera auditions, and won first place in both the 1988 Arlington Young Artists Competition and the 1986 New England Regional NATSAA Competition. A frequent performer in the New England area, he has sung with H&H, Boston Baroque, the Cantata Singers, Heritage Chorale, and Monadnock Music, among other groups. His operatic roles have included Count Almaviva in *Il Barbiere di Siviglia*, Camille in *The Merry Widow*, and Don Ramiro in *La Cenerentola*. Mr. Kelly can also be heard on the Nonesuch recording of Moore's Irish melodies.

JAMES MADDALENA, BARITONE



Baritone James Maddalena first gained international recognition for his notable portrayal of Richard Nixon in the Emmy Award-winning world premiere of John Adams's *Nixon in China* at the Houston Grand Opera. He also performed the role in

national and international productions and on the Grammy Award-winning recording on Nonesuch Records. In addition to his active involvement in contemporary opera, Mr. Maddalena has performed many classic operatic roles; among these were his performances as Count Almaviva in *The Marriage of Figaro* and Guglielmo in *Così fan tutte*, for productions directed by Peter Sellars and conducted by Craig Smith which were broadcast throughout the United States and Europe, and released on video and compact disc by Decca/London Records. Also an active concert singer, Mr. Maddalena has performed *Messiah* with the London Philharmonic; *Solomon*, *Theodora*, *Christmas Oratorio*, and the complete cycle of Bach cantatas, all at Emmanuel Music in Boston; and *St. John Passion* and Mozart's *Coronation Mass* and *Vespers* with Boston Baroque. A native of Massachusetts, Mr. Maddalena studied at the New England Conservatory of Music.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood, and is a leader in "Historically Informed Performance." Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has been at the musical forefront, performing several American premieres of Baroque and Classical works throughout the nineteenth century. The Society gave the first performance in America of *Messiah* in 1818, and has been performing *Messiah* every year since 1854. In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and sold-out performances across the country. H&H also offers a critically acclaimed Chamber Series, with concerts this season at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 6,000 students in more than 40 schools throughout Massachusetts.

HANDEL'S 1743 VERSION OF *MESSIAH*

Donald Burrows

George Frideric Handel (1685–1759) composed *Messiah* in just 24 days in 1741, using a text given to him by the librettist Charles Jennens. Handel conducted the premiere of *Messiah* on April 13, 1742 in Dublin. He then gave the first performance in England on March 23, 1743, in concerts at Covent Garden. From 1749 until his death, Handel conducted *Messiah* annually at London's Foundling Hospital, and adapted the score numerous times to accommodate the available singers and players for each performance. The composer's frequent adaptations leave many versions of the great oratorio to explore. In recognition of the 250th anniversary of the first performance in London, H&H this year presents the 1743 London version of *Messiah*.

When Handel composed *Messiah*, during August to September 1741, it is doubtful whether he knew the exact circumstances in which it would be performed. Earlier in that year he had given what proved to be his last London performances of Italian opera, in the course of a season at Lincoln's Inn Fields Theatre. During the previous decade his annual theater seasons in London had mixed, in various proportions, works of the English oratorio type with the Italian opera repertory. One of Handel's options for the next year was another London season, based on an English repertory, and probably not at the same theater. Another possibility was a series of performances in a new concert hall in Dublin; Handel may already have formally received an invitation to Dublin in the summer of 1741, possibly arranged through the Lord Lieutenant of Ireland. In the end, Handel decided to go to Dublin, where he gave two six-concert subscriptions, followed by a charity performance which introduced *Messiah* to the world in April 1742.

Handel had written his composition score for soloists in soprano, alto, tenor and bass clefs, but the combination of only four voices, with one of each of these types, was rare in his career. For his previous London season he had had four soprano soloists but no alto, and in a different way the first Dublin performance also involved a rather unusual cast. Handel had brought with him from London a soprano, Signora Avolio, though she had not sung

for him in any of his previous seasons there. In the course of the Dublin season he had added to his cast the actress Mrs. Cibber, who had initially come from London to perform in one of the theaters, but was also a passable singer (singing in the mezzo-soprano or alto range) and brought a good stage 'presence' to concert performances. Beyond these two ladies he had no fully-experienced theater singers at his disposal, and he relied on the leading gentlemen from the choirs of St. Patrick's and Christ Church Cathedrals who formed the chorus. Such men were no doubt accustomed to taking solo parts in church anthems, but did not have the experience of sustaining major roles in a full-length oratorio performance. The sensible solution, since *Messiah* did not have dramatic characters as such, was to spread the load around several singers; we may imagine that they made up in musical intelligence and music-learning ability for any deficiencies in stamina. Handel ended up by allocating solos to two male altos, a tenor and two basses from the choir, making a cast of seven soloists in all.

As may be imagined, the unusual circumstances in Dublin precipitated many changes to the score. Some were straightforward simplifications of the roles taken by the gentlemen: at least two arias were replaced with recitatives. Some movements were adapted. "If God be for us," for example, originally a soprano aria, was put into a lower key for Mrs. Cibber, but not simply transposed: Handel altered sections of the orchestral accompaniment in the process. The most substantial alteration came with "How Beautiful are the Feet" in Part Two. As originally set, this was a *da capo* aria based on a text from Romans, Chapter 10, with a central section featuring another verse from the same source: "Their sound is gone out into all lands." In Dublin, Handel abandoned this aria entirely and reset the movement as a duet for his two cathedral altos, leading into a chorus. Moreover, he departed from the Romans text and used instead a similar text from Isaiah (the Romans text seems to be St. Paul's misquotation or adaptation of Isaiah's prophecy). In the process, the section "Their sound is gone out" was lost from the text.

A word-book for *Messiah* had been printed for the Dublin performances and soon after his return to London in September 1742, Handel sent

a copy to the librettist Charles Jennens, whose reaction was rather explosive: in a letter, Jennens told a friend that the text was

full of Bulls [errors]; & if he does not print a correct one here, I shall do it my Self, & perhaps tell him a piece of my mind by way of Preface.

In fact, the errors in the Dublin word-book were not really very substantial: apart from some trivial misprints, most of the “Bulls” probably reflected changes to the score that Handel had made in Dublin. As far as the words were concerned, the alteration to “How Beautiful are the Feet” was the most substantial, and perhaps Jennens thought that the substitution of the Isaiah text was simply an error.

MESSIAH IN LONDON

Although Handel had talked vaguely of returning to Dublin, he remained in London and set the new pattern for his career by giving an oratorio season at Covent Garden theater during the Lenten season of 1743. The main work featured in his program was his new oratorio *Samson*, composed along with *Messiah* in 1741, but not performed in Dublin. After a successful run of *Samson*, Handel brought *Messiah* before the London audiences towards the end of the season. The musical form of the work that he presented owed quite a lot to the evolution of the score that had taken place in Dublin. Mrs. Avolio and Mrs. Cibber had also returned to London to be part of Handel’s oratorio company; it was only natural that they should retain most of the music that they had sung in Dublin. They were joined by another soprano — Mrs. Clive who, like Mrs. Cibber, had made her reputation primarily as an actress. For her Handel composed a new version of the short movement “But lo, the Angel of the Lord” in the Christmas sequence, and also a new setting of “Thou art gone up on high” in Part Two. For the men’s voices, Handel could now call upon fully professional theater singers. He had two tenors, John Beard and Thomas Lowe, the latter apparently having the better voice but less intelligence in its employment, and the cast was completed by the bass Thomas Reinhold. The new situation naturally allowed Handel to reinstate

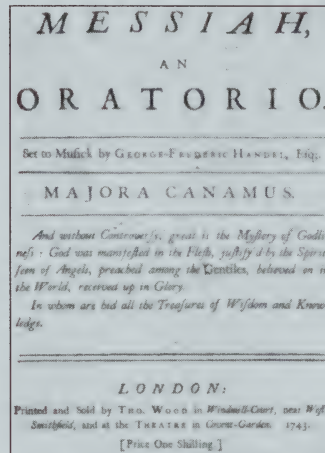
some of the music that had been jettisoned in Dublin, such as the tenor aria “Thou shalt break them.” Perhaps rather surprisingly, Handel carried forward his duet-and-chorus setting of “How Beautiful are the Feet” from Dublin for the London performances, adapting the duet music so that it could be sung by Avolio and Cibber. The missing text “Their sound is gone out” was tacked on to the end of this movement in a short new aria for John Beard, probably at Jennens’s insistence. The wordbook for the 1743 performances is a historic document in itself: it is commendably free of “Bulls” and we must suppose that it appeared

under Jennens’s inspection. A feature of it which is unique among the word-books printed for Handel’s performances of *Messiah* is the division of the text into numbered thematic units, the equivalent of operatic scenes: this feature we may also attribute to Jennens, and perhaps reflects the format in which he had presented the text to Handel in the first place.

In adjusting the *Messiah* score to the particular conditions of his London cast in 1743, Handel produced an entirely coherent form of the work, and one that has various

musical attractions. It is important that we do not listen to the performance with the wrong ears, for some movements that are now familiar in *Messiah* had not been composed by 1743 and belong to the later history of the work: these include the chorus setting of “Their sound is gone out” and the common-time version of “Rejoice, greatly” (both composed in 1745) and the versions of “But who may abide the day of his coming” and “Thou art gone up on high” that were composed in 1750 for the altocastrato Gaetano Guadagni. Circumstances led Handel to produce these settings for his later performances, but they would not have suited his conception of the work in 1743. It is appropriate for us to share, at least occasionally, Handel’s *Messiah* as it stood in the first London performances.

Donald Burrows is an eminent Handel scholar, and author of Handel: Messiah. His edition of the 1743, “London” version of Messiah is used in the present performance.



Title-page of the word-book for the first London performance of Messiah

NOTES ON *MESSIAH*

John Harbison

My first paid musical job was playing viola in *Messiah* when I was thirteen. I knew a little of the music, having sung "Rejoice Greatly" in a children's choir a few years before, but I was unprepared for the grandeur of the whole, and when the perhaps two hundred singers stormed into "And the Glory of the Lord," I nearly fell off my chair. And I loved the sounds around me, especially the feathered middle texture of clarinets and horns.

It took subsequent encounters to discover that Mozart's orchestral colors and the giant performing forces customary in *Messiah* performances were the preferences of an earlier era, one yet untouched by the historical performance movement. As I learned to live without the clarinets (H&H recently brought them back for an encore [in its 1990 *Messiah*, in Mozart's orchestration]), I have gradually come to terms with the historical performance movement, one of the most disconcerting, revealing, and influential of our musical time.

I understand historical performance to be a way of discovering more about the essence of the music, both its sound and its structure. The sound, given the survival of some of the instruments, is the easier part. The structure, which determines the rhythmic declamation, the stresses, the punctuations, the relationship to various archetypes, the unique flavor of each piece, is forever challenging, and while its exploration can be enhanced by historical research, it must be confronted by every generation.

By inviting a composer to conduct the Handel & Haydn Society singers and players, Christopher Hogwood adds data to a relatively recent musical controversy. As I learned while talking with orchestral players in Pittsburgh, Los Angeles, and St. Paul, composer-conductors, not the Bernstein-Boulez type of professional, but moonlighters like Copland, Stravinsky, and Britten, are regarded with skepticism. It was a shock to hear composers I revere discussed rather narrowly in terms of their cloudy downbeats. Such things have been seen from composer-conductors, but there are compensations.

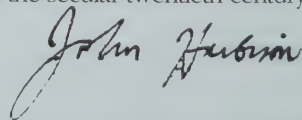
When I was thirteen, my favorite recording was the Purcell *Ode for St. Cecilia's Day*, conducted by a young Englishman named Michael Tippett. It was a quirky, unruly, passionate performance, and it burned the piece forever into my ears. When I noticed that the healthy-looking fellow pictured on the cover also composed, I searched out and loved his music. It was an elegant composer-conductor-to-listener transaction.

In Baroque-literate Boston, *Messiah* has been explored with imagination and perception. Our performances are not attempts to revise or debunk, but they seek to continue to explore a work which has fortunately (considering the frequency of performances) proven to be inexhaustible.

It is Handel's most white-note, chastely composed piece: the purple passages of *Saul* are largely absent here. Absent too is the larger than life drama of *Israel in Egypt*. Very much present is the matchless rhythmic animation, the ability to make the notes enlarge off the page. Handel is more and more the clear fountainhead of the modern era in music. More than his contemporaries, he is the refining fire through which Haydn, Mozart, and Beethoven passed.

The Handel and Haydn Society's progress through the many *Messiah* versions allows us to experience Handel working with the piece for intermingled aesthetic and practical reasons, cutting and sifting and testing, with his special confidence and dispatch, not on the way to some perfect Parnassus (as in the thought of later generations) but instead revelling in the process of making a sturdy and beautiful thing.

He couldn't have guessed that this sturdy and beautiful thing would become the principal vehicle for the preservation of these great biblical texts in the English speaking world through the secular twentieth-century and beyond.



H&H H&H AND HISTORICALLY INFORMED PERFORMANCE

The *Messiah* you are hearing is an example of a “Historically Informed Performance.” This style of musical performance — “HIP” as it has become known — arose from the work of a series of innovative musical thinkers in the last century who began asking challenging questions of current performance practices, such as “If the piano was not available to Bach in his time, why do we use it now when performing his works?” The result of such questions was a completely new — and old — way of performing the music of Baroque and Classical composers. HIP performances enable audiences to hear this music as it would have sounded to early audiences — played on the instruments and with the performing forces available to the composers in their time.

Christopher Hogwood was among a group of proponents of the HIP movement in the 1970s, and continues as one of its leaders today. He defines its purpose as “introducing music of the Classical and Baroque styles in a historically scrupulous way.” In addition to using authentic instruments and appropriately-sized performance groups — smaller than modern symphony orchestras — HIP performances use the most up-to-date scholarship, and newly edited scores, enabling audiences to hear not only the unique textures afforded by period instruments, but also appropriate tempos and dynamics. This performance of *Messiah* follows the closely researched edition by Donald Burrows of Handel’s 1743 score, for example. Mr. Hogwood is also interested in historical concert context, asking what specific works would have been performed together on an actual concert program, and in what order. H&H concerts often reflect this historical format.

The H&H Period Orchestra

Since Christopher Hogwood became Artistic Director in 1986, H&H has given historically informed performances on period instruments, and under his guidance, has formed one of the nation’s most respected period orchestras. Several of the instruments you see in the H&H orchestra were actually built in the Baroque or Classical periods; others are replicas designed after specific historical

models. One visible distinction of a period orchestra is the woodwind section where the instruments are indeed made of wood (not entirely the case in a modern orchestra — think of the modern flute). Brass instruments from the Baroque period have simpler lines and no valves; look at the trumpets in this performance, for example. Differences you can hear more than see include the use of gut strings instead of steel in the string instruments, and lower pitches.

As Mr. Hogwood explains, the difference between music played on original and on modern instruments can be understood only through the listening experience. “Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours.”



The H&H Chorus

Founded as a choral society in 1815, the Handel & Haydn Society has a long and continuous choral tradition. The face of the chorus, however, has changed dramatically over its 178-year history. In the nineteenth century, the Society’s large, amateur chorus had a prominent role in Boston’s musical life, and was responsible for American premieres of several important choral works, including Handel’s *Samson* in 1845, Verdi’s *Requiem* in 1878, and Bach’s *St. Matthew Passion* in 1879. It also reflected popular fascination with large-size performing forces; in 1857, the Society gave a performance with the largest chorus in its history — 700 singers. A century later, as H&H was observing its 150th anniversary in the mid-1960s, the Society moved to a fully professional chorus, and smaller, authentically-sized ensembles. Now made up of a corps of young, professional singers, the H&H chorus has been called “one of the glories of Boston’s musical life.” The chorus in this performance reflects the size Handel might have used in original performances of *Messiah*.

H&H ORCHESTRA

Violin I

Daniel Stepner, *concertmaster*
Kinloch Earle
Clayton Hoener
Anne Black
Jane Starkman
Danielle Maddon
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Violin II

Judith Eissenberg*
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James Johnston
Barbara Englesberg
Anne-Marie Chubet
Judith Gerratt

Viola

David Miller*
Barbara Wright
Laura Jeppesen
Scott Woolweaver

Cello

Myron Lutzke*
Alice Robbins
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MESSIAH, A SACRED ORATORIO

Original English text taken from the Scriptures by Charles Jennens

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor I)

Comfort ye, comfort ye, my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah 40:1-3)

Aria (Tenor I)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah 40:4)

Chorus

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah 40:5)

Recitative, accompanied (Bass)

Thus saith the Lord of Hosts: Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; ev'n the messenger of the Covenant, whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai 2:6-7; Malachi 3:1)

Recitative (Bass)

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3:2)

Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3:3)

Recitative (Contralto)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us". (Isaiah VII, 14; Matthew 1:23)

Aria and Chorus (Contralto)

O thou that tellest good tidings to Zion get thee up into the high mountain; O thou that tellest good tidings to Jerusalem lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah 40:9; 40:1)

Recitative, accompanied (Bass)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 9:2-3)

Aria (Bass)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)

Chorus

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His name shall be called: Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah 9:6)

please turn the page quietly

Pifa

Recitative (Soprano II)

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke 2:8)

Arioso (Soprano II)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke 2:9)

Recitative (Soprano II)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people: For unto you is born this day in the city of David a Saviour, which is Christ the Lord. (Luke 2:10-11)

Recitative, accompanied (Soprano II)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke 2:13)

Chorus

Glory to God in the highest, and peace on earth, goodwill towards men. (Luke 2:14)

Aria (Soprano I)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com' th unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah 9:9-10)

Recitative (Contralto)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing. (Isaiah 35:5-6)

Aria (Contralto and Soprano II)

He shall feed His flock like a shepherd and He shall gather the lambs with His arm; and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart, and ye shall find rest unto your souls. (Isaiah 40:11; Matthew 11:28-29)

Chorus

His yoke is easy, and His burthen is light. (Matthew 11:30)

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world. (John 1:29)

Aria (Contralto)

He was despised and rejected of men, a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. (Isaiah 53, 3:1,6)

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53:4-5)

Chorus

And with His stripes we are healed. (Isaiah 53:5)

Chorus

All we, like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah 53:6)

Recitative, accompanied (Tenor I)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm 22:7)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (Psalm 22:8)

Recitative, accompanied (Soprano I)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (Psalm 69:21)

Arioso (Soprano I)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations 1:2)

Recitative, accompanied (Tenor II)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken. (Isaiah 53:8)

Aria (Tenor II)

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption. (Psalm 16:10)

Chorus

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in. Who is this King of glory? The Lord of hosts: He is the King of glory. (Psalm 24:7-10)

Recitative (Tenor I)

Unto which of the angels said He at any time: Thou art My Son, this day have I begotten Thee? (Hebrews 1:5)

Chorus

Let all the angels of God worship Him. (Hebrews 1:6)

Aria (Soprano II)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men: yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm 68:18)

Chorus

The Lord gave the word: great was the company of the preachers. (Psalm 68:11)

Duet and Chorus (Soprano I and Contralto)

How beautiful are the feet of Him that bring glad tidings of salvation, that saith unto Zion: Thy God reigneth! Break forth into joy, glad tidings, Thy God reigneth. (Romans 10:15)

Aria (Tenor I)

Their sound is gone out into all lands, and their words unto the ends of the world. (Romans 10:18)

Aria (Bass)

Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm 2:1-2)

please turn the page quietly

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (Psalm 2:3)

Recitative (Tenor I)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm 2:4)

Aria (Tenor I)

Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel. (Psalm 2:9)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ, and He shall reign for ever and ever, King of Kings and Lord of Lords. Hallelujah. (Revelation 19:6; 11:15; 19:16)

PART THE THIRD

Aria (Soprano I)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job 19:25-26; I Corinthians 15:20)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians 15:21, 22)

Recitative, accompanied (Bass)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians 15:51-52)

Aria (Bass)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (I Corinthians 15:52-54)

Recitative (Contralto)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians 15:54)

Duet (Contralto and Tenor II)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians 15:55-57)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians 15:55-57)

Aria (Contralto)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again; who is at the right hand of God, who maketh intercession for us. (Romans 8:31, 33-34)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. (Revelation 5:12-13)

Chorus

Amen.

WHY NOT STAND?

The "Hallelujah" chorus often inspires people to stand, says H&H Artistic Director Christopher Hogwood. The custom of rising for the opening of the "Hallelujah" chorus, however, prevents listeners from hearing some of Handel's finest work.

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the "Hallelujah" chorus. It begins without demonstration — no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the

gradual spread of gospel jubilation — from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first-time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of H&H audiences, we can return Handel's masterpiece to being a living, surprising, and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

—Christopher Hogwood

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*Unless noted, all concerts are in Jordan Hall at NEC at 8:00 p.m.
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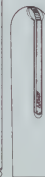
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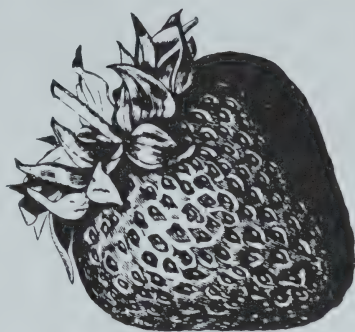
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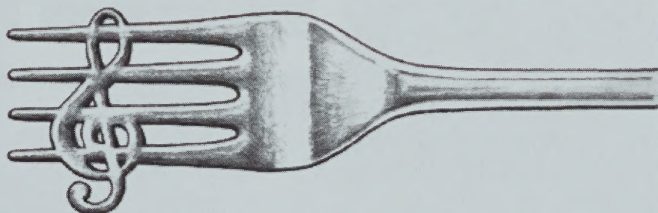
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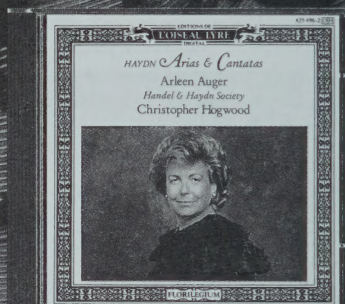
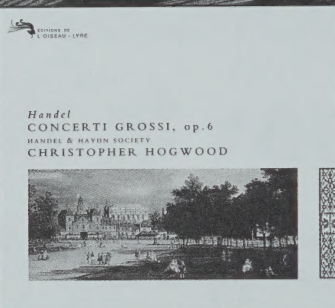
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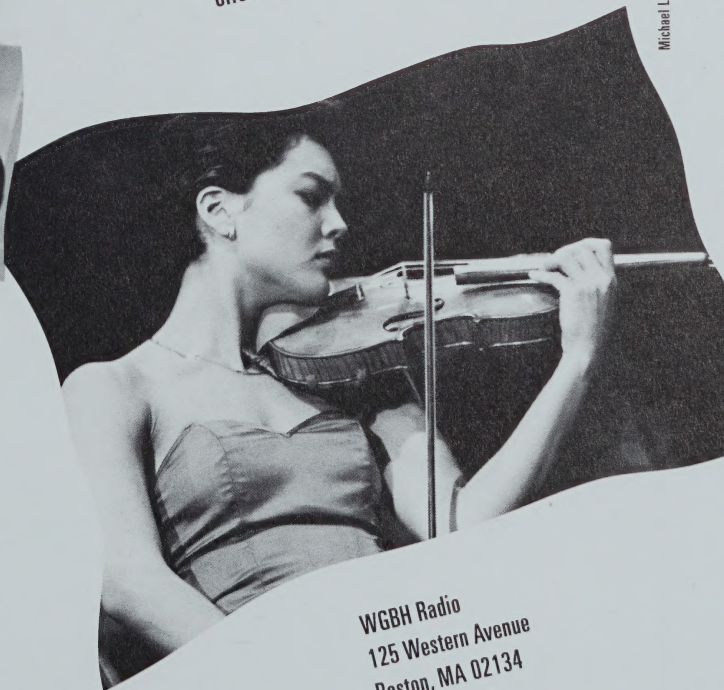
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